

IATSE, National Union Merge

Censorship Worries H'wood

Friction over the extent of government censorship of scripts has arisen in Hollywood as a result of a recent letter from the Office of War Information advising all producers to submit scripts and long cut films for approval. The producers, with some notable exceptions, refused to accept the suggestion in good grace, feeling that now was the time to force a

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Karr, Toronto Star Picks 10 Best

Jack Karr, cinema critic of the Toronto Daily Star, after sorting over 50-or-so favorites, made his choice of the 10 best films of 1941. The Karr list differs from those of most American critics because, as he explained, he confined his choices to those pictures which have been shown here during the year. American lists are made up from a wider choice,

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Henie Headed For Montreal

Sonja Henie will visit the Montreal area soon to make snow shots for her next Twentieth-Fox film, "Quota Girl." Right now she's on tour. The Henie girl has drawn a great revived public interest in her last two films and Fox is making sure that the streak will continue.

AC2 Meyer Axler Posted to Ottawa

Meyer Axler, former 20th Century Theatres supervisor now in the RCAF, has been posted to Rockcliffe, Ottawa, to join the newly-organized RCAF Directorate of Entertainment.

National Union of Projectionists Absorbed by IA With Full Rights

Both unions having supervision over projectionists in Ontario, the IATSE and the National Union of Projectionists, officially merged as one under the head of IATSE on January 3rd in Toronto. The meeting was held at the Labor Temple

Quarter-Century Kid



A. P. (Fat) Drohan, manager of the Capitol Theatre, Chatham, Ontario, whose 25th anniversary as a theatre manager in that city was celebrated by citizens and theatre folk.

Thieves Break Into Hamilton House

The Tivoli, Hamilton, was visited by thieves over the weekend. They broke into the theatre but couldn't do the same with the safe. Some minor damage resulted but no money was lost.

Pioneers Movie Ball

Canadian Picture Pioneers Movie Ball and draw for the benevolent fund will take place on February 23rd. More details later.

Camp Borden, Para Aid Russian Fund

The Aid to Russia Fund will be the beneficiary of the premiere showing of Paramount's Technicolor production, "Happy Go Lucky," in Canada. The film, which stars Mary Martin, Dick Powell, Eddie Bracken and Betty Hutton, will make its native debut at the Camp Borden Military Theatre, a vast house seating

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P. Taylor Bereaved

Mrs. Verona Taylor, wife of Percy Taylor, Monogram branch manager in Vancouver, passed away last week. She was brought to Toronto for interment.

PRACTICAL SYMPATHY

The Russians? Sure we're for them. Right now they are carrying the ball in what is and has been for several years the main play of the bloody game that rules our lives. And they're doing wonderfully well. Neither the sight of the ashes of their homes nor the broken bodies of their children has deterred them. Their land has become the greatest human slaughterhouse in the history of the world.

These things have served only to steel their spirit and strengthen their determination to win out against the same enemy as ours, an enemy who would have turned to us had not the Russians kept him in constant danger of defeat.

It isn't enough to side with the Russians. We must help them get the things they need to carry on their great fight. In England Clementine S. Churchill, wife of the Prime Minister, is the Chairwoman of the Aid to Russia Fund. In her most recent report Mrs. Churchill revealed that contributions in the British Isles have reached more than \$10,000,000.

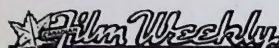
A donation from you has been asked for by the Motion Picture Committee of the Canadian Aid to Russia

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ESQUIRE HAS 9 OUT OF 10 STARS IN BRITISH POLL OF MONEY MAKERS

Nine out of 10 stars selected by British exhibitors as the leading money-makers from the mother country are featured prominently in current Esquire Films. Leslie Howard, who came second, can be added because he played in Esquire's "Mr. V," making it a 10-strike.

(Advt.)



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What's It All About?

The controversy over the National Film Board short, "Inside Fighting Canada," brief and noisy, ended as quickly as it began. During the disturbance theatre operators stood silently on the sidelines, wondering what was going on.

Ex-Premier Mitchell F. Hepburn of Ontario got over a good point when, in the midst of the argument, he corrected a general impression that the short had been banned in that province, stating that it was being held up for examination, a common practice. In passing it for public showing he in no way retracted his opinion that it was of a political nature and tended to favor the government in office, a practice at odds with the agreed policy of the NFB.

Film Commissioner John Grierson fought back and the press took sides. The Toronto Globe and Mail obtained the commentary from Columbia and pointed out two inaccuracies in it. Mr. Grierson admitted one, that "hundreds of thousands of fliers" had been graduated in Canada under the Empire training scheme, explaining that it referred to all air force personnel. The other statement, that we are "a people who make a national policy of voluntary service," was included in the copy of the commentary submitted to the Globe and Mail but had been deleted from the sound track.

In its editorial, which was printed near Mr. Grierson's letter to the editor, the Globe and Mail praised some NFB shorts and called the one that caused the controversy "a dullish travelogue."

So now the argument is over and all that remains is Mr. Hepburn's statement that two members of the federal house intend asking about NFB income and expenditures at the next session.

The short, according to one theatre ad, has become a "Sensational Added Attraction!" and "the most talked-of short feature ever made." That certainly won't make Mr. Grierson unhappy—nor the exhibitors.

Practical Sympathy

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Fund. Here are some of the things your money will buy. These are just a few of the articles sent to Russia by the English fund:

530,000 blankets; 50,000 first aid pouches; 50,000 children's coats; 40,000 children's breeches; 2 tons chloroform; 2 tons ether; 77,000 hypodermic syringes; 60,000 pairs surgical scissors; 180,000 scalpels; 11,000 sterilizers; 324,000 pairs surgical gloves; 63,000 hot water bottles; 523,000 yards rubber sheeting; 100 portable X-ray sets; 30 tons blood transfusion tubing; 200 portable disinfectant apparatus; 550 large hospital tents; 1,800,000 yards tarpaulin; 500 tons essential drugs and 300,000 pieces of civilian clothing.

This is the stuff of Life where Death seeks to rule before attempting to extend its regime across the Atlantic. That's where your contribution goes. Is there a worthier cause or a better investment in your own safety?

The Russians need practical sympathy along the lines of the above list. It's up to us to give it. Will you do your share?

Send your contributions now to your local chairman of the Motion Picture Committee of the Aid to Russia Fund. Or to the general chairman, Herb Allen, 21 Dundas Square, Toronto. Make your cheques out to the Aid to Russia Fund. Every last cent you give goes directly to it, since the Motion Picture Industry is paying the expenses of its own campaign.

Projectionists' Unions Merge

(Continued from Page 1.)

the rank and file above their desire for office and took their place in the ranks. This is a fine example for some well-known labor leaders to follow."

Earl Armstrong, who was president of the NUP, said: "I think it's a great move and strengthens the position of all. It will provide better coverage of operators and do much to prevent a possible shortage in the future." Andy Pura, business manager of NUP, expressed himself as being pleased with the outcome, which took a long period of negotiation. William P. Covert, business agent of Local 173, IATSE, and Arthur Milligan, former president, were the leading figures for their union during the confabs.

Houses affected by the merger are Alexander, Wallaceburg; Lincoln and Granada, St. Catharines; Granada, Dunnville; Granada, Hamilton; Granada, Arcadia, Bayview, Orpheum, Garden, Delphi and Broadview, Toronto; Vogue, Port Credit; Patricia, London; Geneva, Orillia; Grand and Rio, Sudbury; Royal, North Bay; Palace, Broadway, Goldfields and Cartier, Timmins; Rideau, Ottawa; Granada, Napanee; Capitol, Belleville; Royal, Bowmanville; Marks, Oshawa; Roxy, Cornwall; Fox, Kitchener; Roxy, Chesley; Circle, Alliston; Capitol, Brampton, and one screening room, the Odeon circuit's, in Toronto.

The National Union of Projectionists has been in operation some 10 years.

Camp Borden, Para Aid Russian Fund

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6,000, on January 17th. It will be shown at a matinee and evening performance and the entire proceeds will go to the Canadian Aid to Russia Fund.

Mrs. Saso, well-known exhibitor who operates the Roxy and Granada theatres in Barrie, Ontario, which town is closest to the camp, waived her rights to the first run and the film was slated for Camp Borden with her permission and approval.

Mr. J. J. Fitzgibbons of Famous Players smoothed the way, and arrangements were completed when Paramount donated the print; Brigadier A. D. Spencer, O.C., gave permission; and Major C. T. Rober, Camp Borden paymaster in charge of the theatre, cleared playing time for the event.

Censorship Worries H'wood

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showdown on the government's position.

Lowell Mellett, chief of the motion picture bureau of the OWI, hastened to assure Hollywood that the USA government had neither the power nor desire to impose a blanket censorship. He described the furore as "a tempest in a teapot" which "seems to me inspired by someone definitely unfriendly to the motion picture industry." He explained that his office had been asked to assume army and navy censorship over films and that the letter was merely part of that work.

The controversy, after a meeting of Mellett and producers, died down but the lack of definition of OWI power over films and scripts may cause it to grow again at the next move.

Mellett said that the voluntary censorship which has prevailed up till now remains unchanged and that his office operated in an advisory capacity only, the producers being free to accept or reject his suggestions. MGM, he pointed out, had accepted the OWI's advice in rejecting "Kim," a story of India, and had ignored it in making "White Cargo," both pictures bearing on the inferiority of other than the white race.

OWI supporters were not pleased to learn that Paramount had not submitted "For Whom the Bell Tolls," a story of the Spanish Civil War, for scrutiny by the United States Government but that representatives of General Franco had been conferred with. The vast majority of Americans are anti-Franco and Paramount, because it has decided to accept direct responsibility for the film made from one of the leading anti-Fascist books, may find itself tangled up in a violent controversy. That is, if the film reveals any coddling of Franco.

Warners, which works independently of the Producers Association, answered Mellett's letter of request, which had been ignored by all but that studio and Twentieth Century-Fox, agreeing to accept the suggestion.

Hollywood, it seems, has a marked fear of governmental interference and prefers to bear its own responsibility for public opinion of the content of its pictures. This position may not be as set as it sounds, for state censors in the USA and provincial censors in Canada may carry out a practical imposition of their own opinions by deleting what they think serves no purpose in the general war effort.

United Nations Week in USA

The week of January 14th will be a great one in American theatres. The War Activities Committee of the motion picture industry is sponsoring a United Nations week and theatres will be gala places during that period. The history and aims of each of our Allies will be the subject of screen, stage and lobby presentations in 16,000 American houses.

The War Activities Committee headquarters is receiving promises of co-operation from every possible kind of organization. Mayors, governors and all public officials have promised to issue proclamations, and chambers of commerce, scout and patriotic bodies, publishers, teachers and merchants are pitching in behind the slogan: "One for all—and all for a great cause!"

There will be many extra attractions in movie theatres and stage houses will present musical numbers, tableaux, pageants, folk songs, dances and so on. Flags, banners and pennants will decorate the outside of theatres and the public will be made extremely conscious of the peoples of the United Nations and what they are doing to help win the war.

Keeping alive the good-will among the partners in the war is a great and worthy undertaking. Theatres are again demonstrating that no task is too huge for them if it helps further the cause.

Theatres Shush 12:05 Patrons on Way Home

Theatres in small towns, conscious of the possibility of attack on midnight shows from the usual quarters, are asking the owl showgoers to take it easy on the way home.

Several houses are displaying signs reading: "Do you want your movies rationed? The police and management have received a large number of complaints from war workers and others on being disturbed in the small hours of the morning by unthinking patrons of this theatre, making such unnecessary noises as blowing horns, singing and talking loudly. Please go home quietly! Unless this condition can be stopped we shall be forced to have our midnight shows discontinued."

B & F Settles Deal With PRC

Paul Maynard of Producers Releasing Corporation just closed a deal with B & F whereby the company's product goes into 14 of the chain's 20 houses. This is a marked gain in bookings for PRC over that of the previous year with B & F.



It Yielded a Laugh

The dispute between Mitchell Hepburn and John Grierson, over inaccuracies in the commentary of "Inside Fighting Canada," when it was all added up, seemed much like setting off the air raid sirens at the sight of horns. The final round was fought between one of Mr. Hepburn's seconds, the Toronto Globe and Mail, and the Film Commissioner. For me the best part of this round was the by-play over accuracy.

In his letter Mr. Grierson wrote: "An errorless newspaper is a newsless newspaper, and I have never known the film that was not born with a couple of birthmarks. One newspaper, the old New York World, which was very proud of its scrupulous accuracy, ran a competition as to who could find the greatest number of errors in one particular edition. A friend of mine won hands down with 797. (Well, at any rate, it was hundreds.) To the great confusion of the New York World."

"One day, when the war is over, I shall return The Globe and Mail's very great compliment to the National Film Board. I shall go through it with a fine-tooth comb."

To which the Globe and Mail replied:

"Far be it from us to prevent Mr. Grierson taking on the job, after the war, of using a fine-tooth comb on this newspaper. But he will have to improve a little if he wants our consent. He has perhaps 2,000 words of commentary to check in a month and has a good-sized staff. We publish more than 1,000,000 words a month. But if Mr. Grierson really is anxious to help us out, if he will promise that he will work hard and study carefully from now to the end of the war, we shall try our best to get him a job as a copyholder to read to the proofreader, or, if the union will accept him, we shall be pleased to recommend him as a proofreader."

O, Dearth, Where is Thy Sting?

Shortages give rise to the gag about the two salesmen. One asked: "How are things?" The other replied: "Wonderful! I had 12 cancellations last week!" . . . Then there's the one about the old fellow who was heard to say: "I like to be patriotic and observe all the rationing laws. That half-pound of butter per person is pretty hard on me. I got eight kids—and I can't afford all that butter!" . . . Hitler, they say, has assured the Germans that the USA and Canada are near collapse from starvation. "Thousands of people are asking each other 'What's Cookin'?' " he reports.

Observanda

Last week Ben Ami and a New York troupe presented "God, Man and Devil" before two packed houses at the Victoria, Toronto. After the last curtain of the last performance the actors had scant time to make a train. Taxis take an hour to arrive on Saturday nights. Ben Ami stepped before the curtain and appealed to the audience. Soon twenty cars were waiting outside to speed the actors on their way. . . . There's a good gag going around about the man and woman, both over 70, who applied for a marriage licence. The curious clerk asked why they wanted to marry at such late ages. Both responded with: "I want an heir." "Well," observed the clerk, "you may be heir-minded but you're certainly not heir-conditioned!"

It Made Him Feel Good

Herb Scheinman, EBA booker, dialed a number the other night and found himself third party on crossed wires. The other two were female movie fans arguing about which show to see.

"Let's go to the Cinema to see 'The Great Waltz,'" suggested one.

"I've seen it four times," protested the second.

"So what?" was the answer. "I've seen it six times."

The six-timer won out and they picked "The Great Waltz."

It made the evening for Herb. He books the house.

Just goes to show how the actions of perfect strangers can reach into your life.

Karr, Toronto Star Picks Ten Best

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some of the films included in them not having been released in Canada as yet.

Karr's list was presented in the order in which the films were shown. They are:

"The Man Who Came to Dinner"

"Suspicion"

"Sergeant York"

"How Green Was My Valley"

"Captains of the Clouds"

"Woman of the Year"

"Mrs. Miniver"

"The First Commando"

"Wake Island"

"One of Our Aircraft Is Missing"

As his second choices he listed "Saboteur," "To Be or Not to Be," "King's Row," "Joan of Paris," "Mr. V," "The Male Animal," "This Gun for Hire," "The Glass Key" and "This Above All."

He mentioned "In Which We Serve," "Yankee Doodle Dandy," "Random Harvest" and "Journey for Margaret" as films ruled off his 1941 list because of 1942 showings in Canada.

Charles Moss Woolf, British Pioneer Dead

Charles Moss Woolf, managing director of the Gaumont British Picture Corporation, died last week in London at the age of 63. He was a pioneer of the film in the British Isles and is credited with doing much to build up movies as entertainment there.

For
Theatre Requirements

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Digest of Reviews

PRC Overboard On 'Corregidor'

Producers Releasing Corporation is going all-out in its endeavour to make 'Corregidor' its best and biggest picture to date. Early publicity releases caused so much interest that the studio was inspired by every possible point of public appeal, the title holding second interest in the mind of Americans. "Wake Island" was the first great title of the war for them and that has already been used in the exhibitor field.

"Corregidor" is mainly the story of American nurses and surgeons under fire. The Red Cross has become so interested in the film that it is putting out a special campaign book to be used by theatres in connection with the USA's Red Cross Month, which President Roosevelt has designated as March. The picture gets its American release early in February.

Though the theme is American, this should make little difference to Canadian audiences, which give enthusiastic applause to newsreel shots of Americans in action in the Pacific area.

PRC has shown a steady gain in bookings, the volume of these being in excess of 100 per cent over the same period of the previous year. This is true of Canada as well as other countries. Advertising budgets have been increased with regularity and the company is not afraid to pour money into promotion when it is warranted. "Corregidor" having drawn a budget of 25 per cent above any other PRC picture yet.

'Morocco' Big In Toronto

Paramount's "Road to Morocco" broke house records at the Imperial, Toronto, for the first two days of its run, 30,000 people pushing in to catch the Crosby-Hope-Lamour antics. It's doing the same right across the country.

Balaban Leads USA Red Cross Drive

Barney Balaban, president of Paramount, has been appointed national chairman of the USA's Red Cross collection drive for the War Activities Committee, which will be carried on from April 1st to the 6th. He will appoint a committee to assist him.

DR. GILLESPIE'S NEW ASSISTANT (Regal)

Lionel Barrymore goes looking for some help to replace Lew Ayres and tries out Keye Luke, Richard Quine and Van Johnson. The boys take on a few test cases and Van Johnson draws the toughest, which provides the main plot.

Johnson's patient is Susan Peters, who pretends to have lost her memory on her honeymoon to avoid revealing her past to her husband. It's a good addition to series and Alma Kruger, Nat Pendleton, Walter Kingsford, Horace McNally and others make it so.

STAND BY ALL NETWORKS (Columbia)

John Beal, a radio news broadcaster, runs down an Axis ring that passes on information to submarines, aided by his secretary, Florence Rice. The story derives from that of the woman flyer sentenced a while ago as a Nazi agent and the role is played by Margaret Hayes. Alan Baxter plays a secret broadcaster for the enemy and a good cast gives it considerable excitement.

HITLER'S CHILDREN (RKO)

The modesty of production and reliance on exact casting has caused this gripping film to take its place among the most powerful anti-Nazi stories turned out to date. What it reveals would be hard to believe of any but Hitler and his crew and the information relating to child training, horrible as it is, is all documented. The film is based on a recently widely-read book on the subject, Gregor Ziemer's "Education for Death."

Tim Holt, as a young Nazi in love with a German-born anti-Nazi girl, Bonita Granville, proves to be a great young actor in the right role. Granville, caught in a weave of poisonous education and terror, plays exceedingly well. Kent Smith, Otto Kruger and H. B. Warner serve splendidly. It is a hard and realistic picture of Germany today and the world tomorrow—if Hitler remains undefeated.

DER FUEHRER'S FACE (RKO Disney Short)

This Walt Disney short of Donald Duck, from which comes the country-sweeping razzberry song of the same name, is lovable, listenable and singable to a far greater extent than anything he has done since "Snow White." These qualities, added to the fact that it fits in perfectly with completely popular opinion, gives it audience appeal of a unique nature. Right now popular opinion, because of Allied victories, is a mixture of determination and joy, and anything that fits into that groove is tremendously welcome.

Donald Duck finds himself in Naziland via the dream route and is put through a rough course of munition making under the bayonets of the Nazi slavers. Disney has been extremely smart in the production of this short, cleverly avoiding making his Nazis seem like quaint and funny men, and leaving most of the footage to the Duck. Other pictures have presented the Nazis that way unwittingly.

WOMEN AT ARMS (RKO Short Series, "This is America")

An usually fine presentation of the place of women in the war, the best of its kind yet because it reaches from the factory to the home and contains plenty of honest sentiment without yielding to the spirit of resolution to have it. It is surprisingly heart-warming and presents a very wide coverage of woman's place in the present state of things, not only of those in the United States but in England, Russia and China. It has narration by a feminine voice which is right in with the spirit of the film. It's certain of a fine welcome by men and women alike.

ARMY CHAPLAIN (RKO Short Series, "This is America")

The first treatment of this great subject, this film made a half-dozen exhibitors who were present at the screening ask for it. The chaplain who shares every danger of the soldier is well-known in every home and most battlefront mall and articles speak of him frequently and in the highest terms. RKO's awareness of this has brought forth an inspiring piece of film work.

The film shows chaplains of all creeds being trained and follows them from camp to show them under fire. They are fearless, ministering to the wounded and commending the soul of the fallen soldier to God in the rites of his own religion, though the chaplain may be of another. The film will win the quiet praise of all who see it.

'Random Harvest' Gets Big Press

MGM, which has a record for high-class exploitation, has come through with another campaign that's nothing short of amazing. The exploitation department places stories and illustrations by such leading writers as Octavus Roy Cohen, Rex Stout, Ursula Parrott, Katharine Brush, Clarence Buddington Kelland in such magazines as Life, Collier's, Woman's Home Companion, American, Good Housekeeping, True Story, Cosmopolitan, Redbook, Look and whatever your non-movie favorite is.

The leading illustrators dressed up the stories in fine colors and it's the class campaign of film history.

Dewey Bloom, who started off institutional advertising support of "Mrs. Miniver," is at it again—and quite successfully—for "Random Harvest," which has drawn raves everywhere.

Roddick, Cuzner Help NS Aid to Russia

Bob Roddick, the hard-working manager of the Capitol, Halifax, Nova Scotia, is not only local chairman of the Motion Picture Committee of the Aid to Russia Fund but is also head of the campaign for the city of Halifax. Few citizens anywhere in Canada have given as much time, imagination and energy to public causes as the popular Bob.

Another film man of the Maritimes who has gone all-out for the Aid to Russia Fund is W. H. Cuzner, president of the Allied Exhibitors of Nova Scotia, whose organization has pitched in to help the industry drive and the local effort in each community they represent.

Music Hall, NY, Ups Tariff

Saturday and Sunday prices at New York's vast Radio City Music Hall were raised just before Christmas Week. Saturday prices were upped 40c to 55c in the morning, and from 55c to 68c from 1 to 5 p.m. Sunday prices were raised from 55c to 66c up to 1 p.m., and from 66c to 77c from 1 to 5 p.m.

ENCORE!

They've done it again!
The same combination . . .
Monty Woolley, the star
...Irving Pichel, the direc-
tor, and Nunnally Johnson,
the producer, have hit
again with . . .

ANOTHER HIT!



MONTY WOOLLEY **IDA LUPINO**

LIFE BEGINS AT EIGHT-THIRTY



with
CORNEL WILDE • SARA ALLGOOD • MELVILLE COOPER
J. EDWARD BROMBERG • WILLIAM DEMAREST
Directed by Irving Pichel . . . Produced and Written for the Screen
by Nunnally Johnson . . . From a play by Emlyn Williams

A
20th
CENTURY-FOX
PICTURE



Current Releases

SECRETS OF A CO-ED

Otto Kruger, Tina Thayer

A NIGHT FOR CRIME

Glenda Farrell, Lyle Talbot

TOMORROW WE LIVE

Jean Parker, Ricardo Cortez

BABY FACE MORGAN

Robert Armstrong, Richard Cromwell, Mary Carlisle, Chick Chandler

★

Please refer to the reviews of these pictures in your own favorite trade paper. Better yet, please screen the pictures.

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'The Scarlet Pimperne'

with Leslie Howard,
Merle Oberon and
Raymond Massey

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Producers Releasing Corporation

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'Hollywood Faces Trouble'—Editor

One of the most startling and pessimistic predictions about the future of Hollywood during the war was given wide circulation in an article by Kyle Crichton, screen editor of Collier's magazine, which appears in the January 9th issue of that publication.

Crichton cried out for some action to protect Hollywood from indiscriminatory drafting of actors and technicians, predicting that if the present rate of departure continues the situation, which is serious now, will become desperate. America, he said, faces the loss of its most valuable morale weapon—the movies.

Every person interested in the motion picture industry should obtain a copy of the article and read it thoroughly. Crichton pointed out the great value Russia and England placed upon its movie makers and quoted foreign opinions about the heedless manner in which Hollywood's production possibilities are being allowed to dissipate.

Part of the article, "Hollywood Gets Its Teeth Kicked In," reads: "Every sin Hollywood ever committed is coming home to roost. The result is that the movies are taking a terrific shellacking, and nobody dares lift a voice in protest.

"What Hollywood is saying secretly and can't say publicly is: The Armed Forces are taking away all our actors, all our technical men. Things are serious now; in six months they will be desperate. But if anybody in Hollywood got up and said that unless a great change in public policy is made the movies might be out of business in six months, an exultant chorus would sweep across the country: 'So what?'

"This doesn't mean that people hate the movies; it means that they have a mental image of Hollywood parties, Hollywood swimming pools, Hollywood castles, Hollywood income-tax returns, Hollywood scandals. The idea that all this might be lost makes America laugh right out loud. Hollywood knows it can't say a word. One peep from that sector, and the repercussions would be tumultuous.

"Go on, you dirty slackers!" the cry would come, followed by hoots, threats and vegetables.

"Well, somebody had better start speaking up soon. The movies are threatened, and there is no use kidding about it or hiding it any longer.

"I'm speaking on my own because I don't want to get anybody in Hollywood involved and I don't want anyone taking the blame for my views.

"Do I care if Hollywood is seri-

ously crippled? Yes.

"Do you care if the movies go out of business? Yes.

"Do either of us care if every big shot in Hollywood goes broke? No!

"But I care and you care and America cares if anything keeps Hollywood from making the best pictures of its life in these war days.

"There's a thing called morale. The word has been overworked and perhaps I shouldn't use it here. Let's just put it like this: We don't have movies any more, or the ones we have are inferior. Then what?

"There are two ways of looking at that: (a) It would be a relief. (b) You're exaggerating.

"It wouldn't be a relief because, generally and nationally speaking, we'd go nuts without the movies. When President Roosevelt wants to relax, he has a movie run at the White House. Stalin bombarded Willkie with questions about Hollywood. Churchill laughs himself back to health with Hollywood films. When we want to relax, we have a picture run for us down at the corner theatre—\$0,000,000 of us a week planking our dough down on the ledge and getting relief from work and war and worry.

"Well, that's beating an old horse; everybody admits we can't get along without the movies. And I say flatly that if the present trend keeps up, we'll either have movies so horrible that their morale value will be gone or we'll have no movies at all.

"Don't be too sure that's wild talk. Hollywood itself wouldn't agree with it, but Hollywood never knows anything until it's over."

New Exhibition Ideas At New York Houses

New York's latest novelty in movie houses is the Laffmovie, on Broadway. It is an attempt to put the Laff Show on a permanent basis. The Laffmovie presents comedy shorts and tries to sell the bill to the entire family.

The 5th Avenue Playhouse is advertising "The Great Music Film Festival," a two-hour concert made up of concert stars and sequences from operas. At the Little Carnegie the "Original Uncut Version" of "Fantasia" is being offered. The World has double-billed "The Art of Love" and "Bedroom Diplomat" and the dual offering at the Belmont, when billed together, reads "The Foolish Virgin" and "The Play-boy."

What did YOU do?

BY CANADIAN SHOWMEN FOR CANADIAN SHOWMEN

FOR "Balalaika," the Nelson Eddy starrer, John Kark, Royal, North Bay, took advantage of the current wave of Russ popularity. The Russian story, background and music gave him much material and John saw that the folks heard about it. He got so wrapped up in his work that he caught himself walking down the street with a Cossack-style fur hat heading for the Aid to Russia Fund. John says his ears were cold just the same. That's North Bay for you.

LOYD MILLS, your old pal, got up a good one for "My Sister Eileen." Bundles were left in street cars, shops and so on, with copy inside reading: "Bring this bundle back, it belongs to My Sister Eileen at the Century Theatre. Reward—free pass." It would be just like somebody to ring in a few phoney bundles and make off with the passes.

THAT Al Perly, he's a card! Perly, at the Midtown, Toronto, was playing "Talk of the Town." He put out window cards in good locations featuring the heads of the three leading characters with a finger over each mouth and the copy reading: "Hush! Don't let Canada's War secrets become the Talk of the Town!"

STUART SMART, Capitol, Port Hope, was quick to share the spotlight on municipal elections in his town. He placed a card in all polling booths advising the electors that the results would be announced from the stage, then arranged for the mayor to be present to conduct a Dimes for Victory draw. This brought front page publicity and a large crowd. That's keeping an eye on the first chance.

MGM Stars Shine Gary Cass Gleams

Biggest smile On the Square belongs to Gary Cass of Regal—ever since the news arrived that four MGM stars had been picked in the list of the year's 10 best actor folk. Mickey Rooney, Clark Gable, Greer Garson and Spencer Tracy are the ones who put the sunshine on the Cass pan.

Abbott & Costello made Rio Rita for MGM and got listed likewise. It's something, since no other company got more than one. Walter Pidgeon, Wallace Beery, Red Skelton, Lana Turner and Judy Garland of MGM were among the runners-up.

Notes From RKO-Radio

Sergio Orta, Cuban rhumba dancer who worries when his weight drops below 265 pounds, makes his Hollywood debut in "Seven Days' Leave," the Tim Whelan musical co-starring Victor Mature and Lucille Ball.

Sergio of the nimble feet was the first to put on a regular revue at New York's Havana-Madrid some years ago. Producer-director Whelan, discovering him later in a Hollywood night club, wrote in a dancing part in the "Seven Days' Leave" script for this round comedian. In one sequence he dances with Mapy Cortes, Latin-American star.

Guy Kibbee, for the first time since appearing in vaudeville about a quarter of a century ago, uses his singing voice in "Scattergood Swings It," sixth of the series produced by Jerrold T. Brandt.

In the past two and a half decades Kibbee has confined his professional activity to acting. In 1917 he was a song and dance man. This career was brief, for he forsook vaudeville on being signed to a Broadway play.

In "Scattergood Swings It" Kibbee sings a patriotic number.

Father Gilbert V. Hartke, O.P., one of Washington's best-known figures in theatrical circles, has been designated by Producer Fredrick Ullman, Jr., to play the role of a chaplain in "Army Chaplain," third in RKO Radio's series titled "This Is America," to be released next month. It describes the part played in the war by typical chaplains of the Catholic, Protestant and Jewish faiths.

Father Hartke will also serve as technical adviser to "Army Chaplain," which will open in Bataan and flash back to the training of chaplains at Harvard University where Father Hartke is now on location for the first sequences; then to Fort Blanding, Florida. The final scenes are laid in New Guinea.

Head of the speech and drama department of Catholic University, Father Hartke is not facing the cameras for the first time. Back in the days of Wallace Beery and Francis X. Bushman, he was playing juvenile roles for the Esanay Film Company.

Norm Martin Visits

Norm Martin of Columbia's Calgary branch was in Toronto last week and dropped around to hello the folks at head office. Norm handled advertising before joining the RCAF.



SATURDAY NIGHT

(Mary Lowry Ross writes about movie polls)

THE Industry has invented a new diversion to take the place of free dinnerware and fortune telling in the lobby; only this time it will be the customers who will be asked to give out. The most recent hobby is opinion sampling in the lobby. If you are a sufficiently representative type you will probably be stopped by a representative type from the studios who will ask you how you liked the picture, what you thought of the casting and the stars, how the film compares with "Mrs. Miniver," what are your ten favorite pictures of all time, and, for all I know, whether you dry your grounds or just boil the breakfast coffee up the second time.

Naturally the studio representative will be pleased if you come through with an unqualified endorsement of the film. It's to be an honest census, however, and if when he asks you how you happened to select this picture you say vaguely that you can't imagine, you really started out for the Vaccination Clinic in the Public Health Department, he will scrupulously enter your attitude as Indifferent. When all the answers are in, the collected commentary will be taken back to headquarters and there it will probably be run through a sorting machine, tabulated and broken down into statistical form, and the studio will know fresh from the source whether or not the public approves of its product—in information it could have got quite handsily from the boxoffice without hiring extra help.

The public no doubt will take to it kindly because we always like to be asked our opinion even when we suspect that we have been shrewdly classified in advance as Sample Matron, Age Forty Group, Lower Income Bracket. But it's still hard to see what direct benefit the experiment will bring either to the studio or the production, since post mortem findings, while interesting in themselves, aren't much use to the subject under analysis. I suppose it's just that we all have the questionnaire habit by this time, having come to feel that the right to ask and answer questions, however irrelevant, is somehow obscurely related to our democracy. If not democracy, it is at least part of our way of living that a Crossley Rating investigator can call you out of a hot bath to ask you what program you've just

been listening to; or that you can look an enquiring lobby analyst right in the eye and tell him that his picture is lousy, just perfectly lousy.

PM, NEW YORK

(A number of children were asked "What is the best motion picture you ever saw?" The reply of Peter Scheiner, 7, is printed below.)

LAST Sunday I saw "A Yank at Eton" and "Calling Dr. Gillespie." I like the doctor picture better because there was more murder. No one got murdered, but I mean there was more excitement—sort of like there was going to be murder. But then someone came in and saved them. "Yank at Eton" was with Mickey Rooney. Mickey gets mad and has a fight, and of course he wins. Most times he wins. What picture would I like to see? "Sergeant York"—only I saw it. It wasn't so good as I thought. There was one part without shooting. I like more murder in pictures. I like to see people get murdered. I'd like to murder somebody—but only in the movies 'cause they don't die at all when you murder them in the movies. It's just fun. Besides murder I like shooting, war and cowboy pictures. A cowboy is a man who rides around on a horse. Once I rode on a horse. I like horses but I'd rather be a lawyer like my father.

LIEUT. M. THWAITES, R.N.

(Winner of the King's Medal for poetry in 1939)

NO drum they wished, whose thoughts were tied

To girls and jobs and mother,
Who rose and drilled and killed
and died.

Because they saw no other,
Who died without the hero's throb
And if they trembled, hid it,
Who did not fancy much their job
But thought it best, and did it.

Washington Cuts Raw Stock Further

Hollywood's use of movie film was trimmed another seven per cent last week by the War Production Board. The boards ordered an average cut of 25 per cent under the amount of movie film used by major producers and distributors in 1941, and told smaller companies to cut their film consumption an average of 12 per cent.



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**BENEATH
BROOKLYN BRIDGE**

East Side Kids

RHYTHM PARADE

Gale Storm, Mills Bros.,
NTG Revue

WAR DOGS

Billy Lee, Addison Richards

**LURE OF THE
ISLANDS**

Margie Hart

ARMY CHAPLAIN



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